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STONE RELIEF

by Jean Goujon, 1510?-1568

Museum Appropriation, 1935

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A SCULPTURAL RELIEF BY JEAN GOUJON

IN the art history of any nation, there are certain creative spirits whose genius seems to embody the very essence of their time and race. The passing centuries define rather than dim the lustre of their fame. In the history of French sculpture, such a one is Jean Goujon.

Of Goujon's personal history, we have scant record. The story of his life, especially the earlier part of it, must be built up by deduction from meagre references in cathedral ledgers and building accounts. It is the accepted theory that he was born in Normandy during the first quarter of the 16th century. Even the approximate year is a matter of dispute. His name is mentioned in certain fragmental archives relating to the church of St. Maclou and the cathedral at Rouen. Goujon received payment for certain designs; namely, for a portal and a fountain for the cathedral and for a column and pedestal for the organ at St. Maclou, and for a design for a monstrance. Only one of these designs is known to have materialized in actual stone or metal. The classic Corinthian columns of white marble with black marble pedestals were eventually fashioned for the balcony of St. Maclou's organ. The date of this work is 1540-41. In the light of this fact, Paul Vitry's assumption that Goujon was born about 1510 seems very probable.¹

Our first authentic account of Jean Goujon indicates that he was a versatile craftsman. In 1542 his name is listed among those of carpenters and master masons who were engaged on the construction of a wooden clock-tower on the cathedral of Rouen. He is there called "architecteur," but the term is in no way to be identified with the modern idea of an architect. In the old record it infers only that Goujon was a designer.

It is clear, then, that Jean Goujon, one of the shining lights of the French Renaissance, learned his craft and developed his

genius in the traditional way of his mediaeval forefathers. He was first a craftsman, distinguished from his fellows only by his competence; he was a stone carver before he was a sculptor; yet in the spirit of the new era that was dawning in France, he was able not only to execute but to design that which he executed.

We have no evidence that Jean Goujon ever went to Italy, yet his was the genius to infuse Italian grace and suavity into French sculpture still in mediaeval bonds. He was, in a sense, the first French classicist. Whether he ever visited Italy in person or not, it is certain that in spirit he absorbed the essence of her art. Being a creative genius and not an imitator, he was never Italianate. In his art, he spoke always with a French accent. He gave to French art, to sculpture, a new style.

In 1844, or a little before, Goujon left his native province and went to Paris. Here he worked under the direction of Pierre Lescot on the restorations of St. Germain l'Auxerrois. He executed four Evangelists for the pulpit of the church and a relief of a Deposition. His work under Pierre Lescot was a stepping stone to a commission from the Constable de Montmorency, and he found himself amid a brilliant company of artists and craftsmen who were engaged on the various projects designed to make the chateau of Écouen a seat of regal magnificence. Here, he made the acquaintance of Palissy, the great French potter, of Jean Martin, the translator of Vitruvius, of Bullant, the architect. Here, he found not only his place among men but his true place as an artist. While he handled sacred subjects effectively, his particular genius found a more fertile field among secular themes. Until he went to Écouen, Goujon had worked for the churches. His greatest achievements were destined to be his decorations for the palaces of princes.

In 1547, Francis I died, and Henri II, the friend of Goujon's patron, de Montmorency, came to the throne. It was perhaps inevitable that the brilliant young artist should pass from the employ of the

¹ Paul Vitry: *Jean Goujon*, Librairie Renouard, (Les Grands Artistes. Leur Vie—Leur OEuvre), page 12.

Constable to that of the king. In Paris, his old friend and master, Pierre Lescot, was engaged in the reconstruction of the Louvre, and it may have been an old friendship that was responsible for Goujon's being assigned to work on the royal palace. During the succeeding decade, he executed the reliefs of allegorical women, representing History and Victory, War and Peace, the Glory of the King, and Renown, about the round windows on the facade, and four caryatides for a musicians' gallery in the apartment of Catharine of Medici inside the palace, as well as two caryatides for a chimney-piece. During these same years, Goujon contributed to the decoration of the chateau of Anet, which Henri II built as a pleasure-house for his favorite, Diane de Poitiers, and here the great sculptor of gracious and seductive feminine forms was inspired to create a goddess, *Diane chasseresse*, the famous white marble group, showing Diana with stag and dogs, now in the museum of the Louvre.

From 1555 to 1562, the records show that Goujon was continually employed on the reconstruction of the Louvre, although he found time for other projects such as the decoration of the chateau of Anet. It is probable that much of the work popularly attributed to him was actually executed by men of lesser talent under his supervision. Besides his work on the Louvre, he was able to make for the President de Ligneris various beautiful decorative sculptures for his mansion, now known as the Hotel Carnavalet, among them the allegorical figures of Abundance and Authority at the main entrance and the bas-reliefs of the four Seasons in the interior court.

After Henri II's death, in 1558, the fortunes of Goujon apparently waned. There is no mention of his name in the royal building accounts after 1562. Goujon is reputed to have been a Huguenot, like his friend Palissy, and Catharine, the Queen-Mother, is known to have dismissed from the royal service all members of that sect.² There is a tradition that he was killed dur-

ing the massacre of St. Bartholomew while at his work, chisel in hand, on a scaffolding, but there is a record that Goujon was living in Bologne toward the end of the year 1563, and that he died there in 1568.³

The monument for which Jean Goujon is most widely known, the so-called Fons Nymphium or Fountain of the Innocents, was probably executed during the first few years of his service of the king. That it was completed in 1549 we know from a description of the entrance of Henri II into Paris in that year, wherein the fountain is mentioned as "a singular work enriched with figures of nymphs, flowers and fountains in relief."⁴ Originally placed at the junction of the Rue St. Denis and the Rue aux Fers, in 1787 the houses which surrounded it being condemned to demolition, it was reërected on a square ground-plan. About thirty years later, the bas-reliefs of marine divinities around the base, threatened with deterioration by the cascades of water, were removed to the safety of the Louvre. The lovely figures of the nymphs carved in low relief between the pilasters stand in poses of Praxitelean grace. As Professor Post has said, the form-revealing draperies with their sinuous folds are reminiscent of the clinging garments of the Victories on the balustrade of the Temple of Athena Nike on the Acropolis at Athens.⁵ Yet this Neo-Classicism comes to us by way of Renaissance Italy. These nymphs are too conscious of their charms, too seductive, to claim close kinship with ancient goddesses. These figures are embodiments of womanhood, eternally alluring. There is truth in the comment that they represent "the beginning of the modern school of French sculpture."⁶

It is a matter for rejoicing that our Museum has been able to acquire an example of the work of this great French sculptor, about whose life we know so little, but

³Paul Vitry: *Jean Goujon*, Librairie Renouard, (Les Grands Artistes. Leur Vie—Leur Oeuvre), page 112.

⁴Mrs. Mark Pattison: *The Renaissance of Art in France*, London, 1879, page 195.

⁵Chandler Rathfon Post: *A History of European and American Sculpture*, Vol. I, page 241.

⁶Hugh Stokes: *French Art in French Life*, p. 109.

²Mary F. Robinson: *Magazine of Art*, Vol. 9, 1886, page 86 seq.

whose work is so vital and enduring. This greatest sculptor of the French Renaissance is now represented in the Museum collection by a stone relief of a kneeling woman. She is shown back to the spectator, her body bent in a supple curve, and a swirl of drapery sweeping from her raised right arm, across her chest and around her hips, partially covering her thighs. Her hair is done high on the head, exposing her ears. The whole figure is foreshortened, and is eloquent of its purpose: architectural decoration for a circumscribed area in an elevated position. If it is effective now, torn from its proper place, it was doubly effective within the structural lines for which it was designed.

The exact history of the piece is not known to us. We know only that it is said to have been removed from a building in Paris during one of the frequent periods in the city's history when changes involved the disappearance of some important edifice. Our relief may easily have adorned one of those delightful private courtyards reached by an archway from a busy street. In such courtyards, on the wall opposite to the door and stairs leading to the house proper, was often a sculptural relief. That our relief was on the outside of the building and exposed to the elements is certain. Would it were possible to know the name of the distinguished family of the days of Henri II whose home was enriched by the skill and genius of the sculptor! Yet something more of approximate dating is possible, for its maturity of style would indicate that it must have been executed during the years in which Goujon was employed upon the Louvre decorations. The pose and treatment of the figure are not unlike that of some of the marine divinities on the bas-reliefs on the base of the Fountain of the Innocents now in the museum of the Louvre. That our relief was carved sometime during the 1550's seems to be a reasonable assumption.

The sculpture is intact save for the right arm above the drapery, the toes of the right foot, the break at the wrist and the object once held in the left hand. It

possesses the grace, the suavity, the refined elegance, typical of the great French sculptor, and fills a niche heretofore vacant in the collection of our Museum.

M. A. BANKS

AN ETRUSCAN VASE FROM CHIUSI

TO those who recall with pleasure Macauley's *Lays of Ancient Rome*, the purchase by the Museum of another bronze urn is a matter of especial interest, for it came from Chiusi, the home of Lars Porsena. To others travelling to Siena from Rome by railroad, the name implies a dusty junction station and the beginning of a winding, rough and disagreeable side track winding over a clayey waste, picturesque in its desolation. But to hurry through Chiusi to Siena without stopping to see the Etruscan site is a mistake, although naturally the remains of Chiusi are perforce somewhat scanty.

The site of Chiusi has had great attraction for archaeologists ever since the days of Dennis, in the early part of the 19th century, for in the chambered tombs cut in its friable tufa rock were found many treasures of Etruscan workmanship, bronzes, vases, and even objects of Egyptian origin or design, especially scarabs, secured through importation, and finally cinerary boxes of considerable art merit. Some of the finest objects in the famous Etruscan museum at Florence came from Chiusi.

Chiusi has again another interest for us in the fact that apparently it was the chief manufacturing centre of the black bucchero pottery, which was so popular throughout Etruria, and doubtless some of the examples of this ware now owned by the Museum came from that source.

The ancient name of the city was Camars, but in Roman times bore the name of Chiusium. In Roman times Chiusium lived at peace after the battle of Ariccia in 506 B. C., but in 391 B. C. was attacked by the Gauls. An appeal to the Romans enlisted their help, temporarily averting the danger. Again in 225 B. C., the Gauls

again threatened. Finally, doubtless for reasons of safety or as the result of Sulla's campaign against the Confederation, Chiusium became a Roman colony. Its later history is fragmentary and unimportant. It is of interest that doubtless maleria had much to do with its decline. We are just

other Etruscan sites. It was not of the citadel type like Orvieto, Tarquinia, etc., but was on a rounded hill only about 1200 feet above the surrounding plain. From the scanty remains, one may see in the surrounding vista many other sites of flourishing Etruscan cities, which likewise have



BRONZE VASE

Etruscan, 6th century B. C.

Mary B. Jackson Fund, 1935

beginning to see what potent factors such natural phenomena or diseases are in the changing history of the world. Both Greece and Rome felt the stultifying power of this bane of civilization. In the case of Chiusium, it was the marshes in the neighborhood that may have sapped her strength.

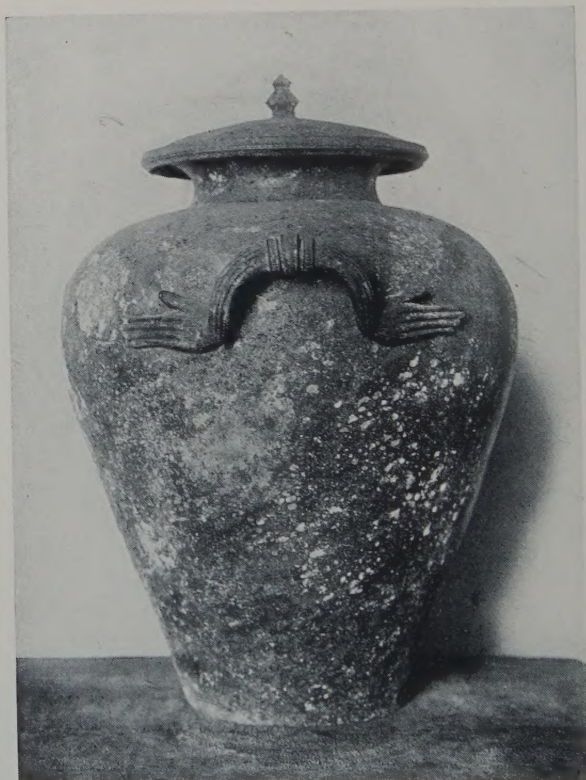
Chiusi itself differs widely from many

yielded treasures, archaeological and artistic. Usually the cemeteries have been decidedly localized in the neighborhood of the cities, but at Chiusi the tombs are strung along the main roads.

It is of course impossible to know from which particular tomb at Chiusi the vase was found which has become the Museum's

latest acquisition in this type of work, for irregular excavations have been carried on there for many years; but from the quality and high artistic excellence of the vase, it must have been one of the treasures of some fairly well-to-do family. Its refinement of shape, its delicacy of line, the skill

repoussé bands or ornament, as occur in the bronze situla from Felsina, which is one of the finest of its type and a treasure of our Museum.¹ Burial in the earth has given it a choice and beautiful patina, not the bluish one found where burial has been in recent volcanic substance whose acids



BRONZE VASE

Etruscan, 6th century B. C.

Mary B. Jackson Fund, 1935

with which the handles are fashioned and then applied to the exact place on the shoulders to give the whole perfect composition, bespeak the master craftsman, even in an age when Etruscan bronzes were famous throughout the Mediterranean world. Its surface is distinguished only by its subtle modelling, rather than by

are still active, but the subtle and delicate green which, in its way, is equally desirable and beautiful.

But the shape of body and rounded shoulder are not alone its basis for claim as an art object. The handles, alike in

¹ Bulletin of the Rhode Island School of Design, Vol. XXII, No. 1, page 3, seq.

design naturally, as they should be, are outstanding of their kind. Separate handles of exquisite workmanship are not unusual. Sometimes they are of Greek and sometimes of Etruscan origin. The thinner bronze of the dish for which they were made has disintegrated, but often the handles themselves, being of a greater mass and in no sense laminated, have survived to our day. In them, we see a high degree of craftsmanship and an artistic sense which is decidedly illustrative of the best work. In some, figures and scenes from local or racial mythology form the subject, but the decorative sense of the artist is never at fault. Again, some especial feature becomes the artist's choice, as in the present instance, where a pair of hands offer all the incentive that is necessary. But what hands they are! The long, nervous, well manicured fingers, stylized, to be sure, as they should be for the purpose for which they were made, have distinction indeed. They are the hands of a musically or artistically inclined person, not those of a warrior—mysterious hands which press lovingly yet firmly upon the rounded surface with a light touch, preëminently right for the purpose and the vase. Whether the hands of a mortal or a goddess, it is immaterial. The hands in themselves are all-sufficient.

But it is quite unusual in vases of this size to find the vase intact, in such excellent preservation, and its handles still in place and functioning properly.

The tendency of most of us is to look on much of the applied arts, especially when they have any antiquity, purely from the archaeological point of view. Undoubtedly they may be so considered, but they are often, as in the present instance, far superior to that we produce today, and setting standards we may well follow. It is for this reason that Etruscan bronzes are valuable for our consideration, and why this new acquisition of the Museum is an important addition to the permanent collection.

L. E. ROWE

THE ART OF ROWLANDSON,
SMIRKE, AND WILKIE
REPRODUCED BY
THE CLEWS BROTHERS

WITH the introduction of transfer printing as a means of decorating pottery, elaborate designs were developed, and wares ornamented by this process were completely covered with scenes and floral borders. Although an attempt was made to manufacture this ware in the United States, it did not prove successful until many years later, and Americans were obliged to patronize English factories.

With the exception of Enoch Wood, the Clews brothers, James and Ralph, were probably the most prolific potters. They purchased their factory at Cobridge from Andrew Stevenson in 1818 and continued their work until 1834. James Clews came to America and started a factory in Troy, Indiana, in 1836, but because of labor difficulties and an inadequate supply of clay, he was forced to abandon the plant. During the sixteen years of the brothers' potting, they produced many American scenes, chief among them the Landing of Lafayette at Castle Garden, Pittsfield Elm, and various views, both English and American, enclosed by the "States" border. Among the most popular Clews pieces are those reproducing the caricatures of Doctor Syntax by Thomas Rowlandson, various genre subjects by Sir David Wilkie, and the Don Quixote series by Robert Smirke. A representative group with designs by these three artists may be found in the Lora E. Aldrich Collection of Staffordshire pottery, a recent gift of Mr. Edward B. Aldrich to the Museum.

Most popular of this triad is the Doctor Syntax series, the original designs of which were created by the English caricaturist. Mr. Ackerman, a print seller on the Strand, obtained these drawings and, eager to make them popular, requested William Combe, an inmate of the debtor's prison, to write a text which was entitled "Dr. Syntax in Search of the Picturesque," and



"DOCTOR SYNTAX AND THE BEES"
after design by Rowlandson

"KNIGHTHOOD CONFER'D ON DON QUIXOTE"
after design by Smirke

J. and R. Clews, 1818-c. 1834

Gift in memory of Lora E. Aldrich by Edward B. Aldrich, 1935

also called "The Schoolmaster Tour." So successful did it become, that after the appearance of Syntax clothing and wigs, a second book, "Dr. Syntax's Tour in Search of Consolation," was published in 1820, and finally resulted in a third volume, known as "Dr. Syntax's Tour in Search of a Wife," appearing in 1821, and probably illustrated with some of Rowlandson's best sketches. Combe was accustomed "regularly to pin up the sketch against a screen of his apartment in the King's Bench, and write off his verses as the painter wanted them." Much credit is due the Clews brothers, who were particularly skillful in reproducing these subjects on ceramics in a rich deep blue color rarely to be found.

Of the first tour by Dr. Syntax, four of the sixteen views may be found in the Aldrich Collection. They are the following: "Doctor Syntax Disputing his Bill with the Landlady," "Doctor Syntax Mistakes a Gentleman's House for an Inn," "Doctor Syntax with the Dairy Maid" and "Doctor Syntax Reading his Tour," which illustrates the following verses:

"But as he read, though full of grace,
Though strong expression mark'd his face,

* * *

Each hearer, as the 'infection crept
O'er his numb'd sense, unconscious slept.

* * *

All slept at length but Tom and Sue,
For they had something else to do."

All of these scenes are amusing and must be studied to appreciate the humour depicted by the artist.

Of the second tour, where the Doctor is seeking consolation, we have but two of the views reproduced at Cobridge by the Clews brothers, "Doctor Syntax and the Bees" and "Doctor Syntax Painting a Portrait." Both are very good reproductions of Rowlandson's work.

In the former the Doctor may be seen hastily ascending the steps, eager to escape the sting of his pursuers.

The second scene, depicting the Doctor in the role of an artist painting a portrait of a large woman, said to be that of his landlady, is perhaps the deepest blue in color of any of the Syntax plates in the Collection.

There are three views from the series "Doctor Syntax's Tour in Search of a Wife." An extremely humorous one is that entitled, "Doctor Syntax Turned Nurse," where he appears surrounded by

children of various ages. In order to please the mother:

"He took the children on his knees,
Then danc'd the urchins to and fro,
And sang as nurses often do."

The two remaining are those bearing the titles: "Doctor Syntax with a Blue Stocking Beauty" and "Doctor Syntax Star Gazing," both very entertaining subjects, as the title of the volume would easily indicate.

Although the plates illustrating the adventures of Don Quixote by Cervantes have not proved to be as popular as the famous Syntax pottery, they are perhaps superior to the Wilkie designs, although many disagree with that opinion. Robert Smirke, R. A., from whose engravings the designs on the pottery were reproduced has rendered Spanish scenes more cleverly than the Spanish artists who portrayed the same subjects.

One of the best designs in this series is the one illustrating the event when "knight-

hood was conferr'd upon Don Quixote." In Mary Smirke's translation from the Spanish, we read: "The constable—went toward Don Quixote, whom he commanded to kneel down; he then began reading in his manual, as if it were some devout prayer, in the course of which he raised his hand and gave him a good blow on the neck, and after that a handsome stroke over the shoulders, with his own sword, still muttering between his teeth as if in prayer." A deep blue glaze adds to the charm of the design encircled by a border of flowers, scrolls and beading.

The most pleasing of the three Don Quixote pieces in the Collection is perhaps that amusing scene, where Sancho Panza is hoisted in the Blanket. Here he is thrown up and down on the blanket, while Don Quixote on his horse watches the proceedings in the distance.

A soup plate of very deep blue color is decorated with Sancho Panza at the Boar Hunt, an interesting caricature showing



"THE VALENTINE"
after design by Sir David Wilkie
J. and R. Clews, 1818-c. 1834

Sancho suspended from a tree with the valiant Don Quixote in armor assisting him to descend. The customary donkey awaits his master in the right foreground.

The last of the three British artists whose work appeared on the Clews dishes was Sir David Wilkie, a native of Scotland, and represented by three subjects in this Collection. One of these depicts "The escape of the Mouse," in which an excited household attempts the recapture of a mouse. The empty trap lies on the floor in the foreground, while the dog assists his master in catching the rodent which has evidently sought refuge beneath the housewife's chair.

Another plate is one entitled "Christmas Eve" and is a typical holiday picture of Wilkie's interesting work. A large platter, "The Valentine," is a very amusing scene in which a middle-aged man eagerly clutches an epistle on which appears "Sweet Valentine." Several spectators enjoy the seriousness with which he seems to regard the note.

The plates of the Don Quixote series and the Wilkie designs are the deepest blue in color, but the Syntax scenes seem to remain most popular. Thomas Rowlandson's sketches will ever remain delightful to the adherents of eighteenth century caricatures. In the Museum Collection there are two charming sketches by him in pencil enlivened with touches of colored crayons.

The reproduction on Staffordshire pottery by the Clews brothers of sketches by these British artists was a means of making them popular not only with the English but the Americans as well, since this ware was used extensively in the New World.

D. N. CASEY

A PAINTING BY EUGENE SAVAGE

THERE has been much written about the American artist, his difficulties, problems and successes. Granted that much of it is laudation inspired by business interests, which is true, it is equally true

that his talent deserves encouragement, appreciation and support. But as was always true in the past, there are some artists more gifted than others, more sensitive to impressions, skilled in more than one phase of art, more able to make a lasting contribution to the artistic expression of the day. Perhaps the most serious criticism which may be offered is the way some of our artists in a chosen field think that they can succeed in any other. To be specific, a painter of portraits may attempt decorative design. The interesting thing is that once in a blue moon, there comes along an artist who is gifted in a number of fields, whose repeated successes make an enviable record, and who seems to have inherited much of the best of the spirit of the past without aping anyone. Of these gifted people, unfortunately there are too few, and they are not always found among those who, from the notices written about them, are foremost in the art world. One of these is Eugene Savage, who prefers to do instead of talk, and who already is worthy of a front rank in American art. Painter, sculptor, mural designer, teacher, and all-round artist, he cares little for the praise of the critic but has always had plenty of opportunity for the exercise of his talents, in the commissions he has received, and the prominent buildings which contain his work. These came because of his ability rather than for any favoritism. Such a sensitive person is liable to have interesting reactions to new experiences.

So it was that circumstances beyond his control decided his plans and Savage found himself in Florida for a considerable time. What more natural as a painter than that he should respond to new impressions, if they seemed worthy of his talents. So it is not to be wondered at that the strange fascination of the Everglades should attract him. All the more so, since their attraction is a passing phase, as they have been gradually encroached upon by civilization, and their watery channels lowered, if not drained, by the agricultural and citrus interests of Florida to keep up much needed irrigation.

The Everglades have been a haunt of nature lovers and scientists for many years. Here birds, beasts, reptiles, insects, etc., have found safety, and their difficulty of approach by trapper, hunter or tourist, has preserved unimpaired for many years many of their natural features, and primitive beauties. Here in old slave days, fugitives from that condition found asylum, and in more recent times, Seminole Indians, resisting the impact of civilization as we

out there being any actual relationship between them, the Seminoles and the Japanese have certain traits in common, especially in the matter of pattern and color of costume. The parallel is more striking in the case of the Ainu, or primitive Japanese of the north. This is, of course, not based on actual relationship, but is offered purely as a reason why a sensitive artist would react to it all the quicker, and find them a constant source of interest.



HERITAGE PRIMEVAL

by Eugene F. Savage

Jesse Metcalf Fund, 1936

know it, made them their home. The particular tribe who settled there were Mee-kausseekee Crees. The Seminoles have the distinction of featuring in a war with the United States in Andrew Jackson's time, and since they never declared peace, the war technically is still in force. The Indians in their shadowy retreats live their lives and keep up their tribal customs, with a minimum of sophistication, so they offer much to a lover of the picturesque. With-

There are those among us who insist on the purely representational in art, and they naturally find a restricted field of interest. Neither Savage or the lovers of his work necessarily belong to that group. But when man's innate love of and reaction to beauty of form and motion and line is as strongly marked in a primitive race as it is in the Seminoles, it is inevitable that they offer a wealth of interest not only to the painter, but to all of us. So it is with

pleasure that the Museum has added this fine example of interpretation and decoration to its permanent collection, which is at once a tribute to the power of art for the native Indian and the wealth of material all around us, still awaiting interpretation at the hands of our gifted artists.

Savage's choice of subject is of interest. The Seminoles were originally an integral part of the Cree confederation and of Muskogean stock. In 1835-42, they offered stout resistance to the United States forces seeking to seize their lands and move them. The war cost the lives of 1,500 United States soldiers and some \$20,000,000. Although finally forced to divide and the greater part move to Arkansas, some still remained in Florida, isolated and unchanged, with characteristics that had such appeal to the artist.

L. E. ROWE

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All communications should be addressed to the
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Twenty-five cents admission to the museum is charged on Mondays, Wednesdays and Fridays and the museum is free on Tuesdays, Thursdays, Saturdays, and Sundays.

PUBLICATIONS

Four quarterly bulletins are issued and are sent free of charge to the members.

The year book of the school containing detailed information regarding its many activities, and presenting conditions of admission and a list of the courses given in its several departments, will be forwarded free of charge to prospective students and others who are interested in the institution and its work.

PHOTOGRAPHS ON SALE

Photographic copies of many of the objects belonging to the museum are on sale at the entrance to the museum.